

SCHIRMER'S
LIBRARY

Vol. 525

MASTERPIECES FOR THE VIOLIN
VOL. XXIV

CORELLI

LA FOLIA

VIOLIN AND PIANO

(LICHTENBERG)

Pr. 50c.

Schirmer's Library of Musical
Classics

Vol. 525

MASTERPIECES FOR THE VIOLIN, VOL. XXIV

ARCANGELO CORELLI

LA FOLIA

VARIATIONS

FOR

VIOLIN

ACCOMPANIMENT OF PIANO, OR ORCHESTRA, AND CADENZA BY

H. LÉONARD

EDITED AND FINGERED BY

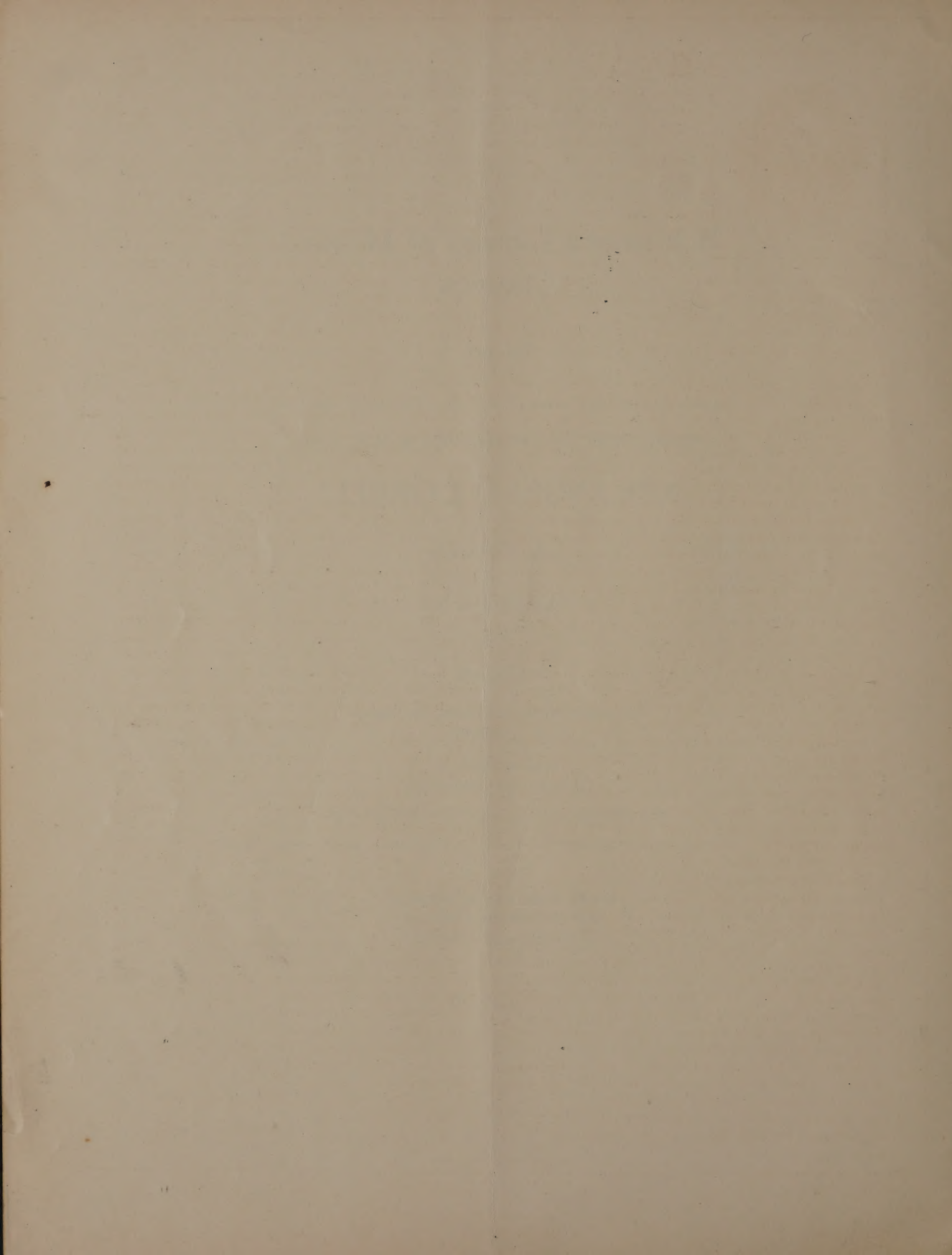
LEOPOLD LICHTENBERG

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY RICHARD ALDRICH

NEW YORK : G. SCHIRMER

BOSTON : BOSTON MUSIC CO.

COPYRIGHT, 1901, BY G. SCHIRMER





ARCANGELO CORELLI'S

name, according to Fétis, will endure through the ages in undiminished glory; the hard-headed Hamburg musician and critic, Mattheson, called him "the Prince of all musicians;" and in the view of Gasparini, his contemporary, he was "the greatest virtuoso of the

violin," the "true Orpheus" of his time. And even in these feverish days the genuine artist is fond of taking time now and then to go back to his works, for refreshment through their breadth and dignity, their purity of style, their power and simplicity.

Corelli was one of the founders of the art of violin-playing—one who laid the foundations broad and deep, and made plain the way for all the development of the instrument's resources that has been wrought by his successors. He was one of the pioneers, too, in the creation of the sonata-form, that has had a controlling influence in the subsequent evolution of the art of music. By the middle of the seventeenth century the structure of the violin itself had reached its full perfection at the hands of the great Italian makers, whose work has never since been approached, and the instrument was ready for its emancipation from the subordinate place it held at first, as furnishing a mere accompaniment to vocal music, and then as an imitator of it. Corelli's genius came at a critical time to aid and promote this struggle for freedom; and when he had ceased his labors, the school and method of the violin had been advanced many stages, and the instrumental solo sonata was established as an art-form. Corelli's works, says Sir Hubert Parry, stand at the head of all modern instrumental music; for hardly anything written before his time appeals to the modern hearer as being sufficiently mature to be tolerable; and though in point of technique his range was rather limited, he managed to produce works which, in their way, are complete, well-balanced and perfectly adapted to the requirements of instrumental performance.

Corelli's life was not eventful. Born in February, 1653, at Fusignano, near Bologna, Italy, he is said to have received his first lessons in theory from one Simonelli, a member of the papal choir, and on the violin from J. B. Bassani, a Bolognese, four years his junior. The story goes, that when he was nineteen he visited Paris, but was driven thence by the jealousy and intrigues of Lulli; it is better established, that he visited Germany after he had finished his studies, and was attached to the court of the Elector of Bavaria, at Munich.

By 1681 he had returned to Italy, and settled in Rome. There, two years later, he published his first compositions, a set of sonatas for two violins and a bass, with organ-accompaniment. His reputation grew rapidly; he soon was recognized as the

best of orchestral conductors, and a player of a nobility of style and power of execution beyond anything that had hitherto been heard. He soon became a favorite in the highest circles of Roman society, whose members competed for the privilege of hearing him play in their own palaces. He was honored, too, by the homage of illustrious foreigners who came to Rome. He found a powerful friend and patron in the art-loving Cardinal Ottoboni, in whose palace he lived for many years, until his death. As his fame spread beyond the borders of Italy, many young men of talent came from different parts of Europe to study with him, and his compositions were published in Amsterdam, Paris, Antwerp and London, as well as in Italy; so that before his death he was a person of European celebrity. He died January 18, 1713, dejected and broken in spirit, it is said, because he fancied himself slighted and superseded by a now unknown violinist, Valentini, who had risen to favor during Corelli's temporary absence in Naples. This state of mind was doubtless forwarded by certain unfortunate and humiliating experiences in that city, whither he had been urgently invited by the King, who was desirous of hearing the famous Roman artist. Called upon to play various compositions unfamiliar to him, and perhaps written in awkward style, he had made mistakes in the presence of Royalty and some of the eminent Neapolitan musicians, including Scarlatti; and had furthermore had the misfortune to weary the Royal listener with one of his Adagios, which was pronounced tedious. These things drove him back to Rome, and, as it seems, slight though they now appear, to his death.

Corelli taught many pupils who attained distinction; among them Geminiani, Locatelli, Somis and Bap-tiste, who transmitted his principles and methods, and thus formed the great school of performers to-day tracing its artistic lineage back to the great Italian founder, and represented in the present century by such men as Ernst, Vieuxtemps, Léonard, Joachim and Sarasate.

The best known of Corelli's works are his violin solos, which are comprised in his Opus 5, in two parts; the first part containing sonatas, the second suites, consisting of preludes, allemandes, correntes, giges, sarabandes and gavottes, and the so-called "Folia" with twenty-two variations. What the "folia" really was does not seem to be known. It is supposed to be a Spanish dance. Hawkins, the last-century English historian of music, calls it "a favourite air known in England as 'Farinelli's Ground'"—that is, an air upon a ground bass. At all events, it is an extremely simple tune, whose short periods recur again and again as the basis of variations in a contrapuntal and florid style, much as Bach and Handel and others of the last century used the chaconne and the passacaglia.

Besides these solo pieces, Corelli wrote what were called "church sonatas," for two violins and 'cello with organ; "chamber sonatas" for two violins, 'cello and violone or cembalo; and concerti grossi, for two violins and 'cello with accompaniment of strings.

RICHARD ALDRICH.

La Folia.

1

Edited and fingered by
Leopold Lichtenberg.

Variations sérieuses.

A. CORELLI.

Violin. *Adagio.*
espress.

Piano. *Adagio.*
p

pp

pp espress.

Flauto Solo

Viol. I & II.
dim.
p. sostenuto

espress.

Fag. Solo

Alto

Bassi

cresc.

cresc.

Allegretto.

p

Allegretto.

p

dolce

cresc.

p

cresc.

f

tr.

ten. un poco più lento

ten.

ten.

ten.

ten.

un poco più lento

Flauto

p

Fag.

ten.

ten.

ten.

ten. 3

3

3

ten.

ten.

ten.

f

cresc.

cresc.

This page of a musical score contains the following elements:

- Violino I:** The top staff, featuring a melodic line with a *f* dynamic marking at the beginning and a *poco rall.* instruction towards the end.
- Violino II:** The second staff, with a *f* dynamic marking at the beginning and a *poco rall.* instruction towards the end.
- Viola:** The third staff, with a *f* dynamic marking at the beginning and a *poco rall.* instruction towards the end.
- Cello:** The fourth staff, with a *pp* dynamic marking at the beginning and a *cresc.* instruction towards the end.
- Double Bass:** The bottom staff, with a *f* dynamic marking at the beginning and a *cresc.* instruction towards the end.
- Other markings:** The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *pp*, *mf*, and *cresc.*.

sosten. espressivo

Andante.
Clar.

mf Bassi

p Flauti

p legato Fag.

stacc.

sosten. cresc.

Bassi *mf*

p cresc.

p Fag. *cresc.*

a tempo poco rall. dim. *p* *esspress. a tempo* *p* dim.

poco rall. dim. *pp* Flauto Quartet Flauto Quartet

dolce

dim. poco rall.

pp poco rall.

Allegro.

p ben. marc.

Allegro.

*quat. pizz.**cresc.**poco rall.**a tempo**cresc.**poco rall.**marcato*

Allegro moderato.

*f ten.
risoluto**ten.**ten.**ten.*

Allegro moderato.

*f Orch.**ten.**dim.**restez.**Fl.**f poco rall.*

Viol.

*poco rall.**cresc.*

Adagio.

p espressivo

Adagio.

pp

cresc. *f*

p *cresc.* *dim.*

Allegro moderato.

p espressivo

Allegro moderato.

p

dolce *dim.*

pp

p *dim.*

Cadenza

dim. *poco rall.* *f a tempo*

Cadenza

leggiere *p* *animato* *cresc.*

ten. *f* *ten.* *pp* *dolce* *f*

p *cresc.* *f* *tr* *cresc.*

Più lento *f* *rall.* *pp*

Adagio *ten.* *rall.* *ben marc. il canto* *ten.* *ten.*

espr. *dim.*

Più vivo.

p *p* *p* *cresc.*

f *animato* *ten.* *ad lib.*

ten. *f* *largamente* *pp*

sempre pp

cresc. *poco rall.*

Adagio.

Adagio.

f

p sosten. *tr.* *cresc.*

pp quatuor

VIOLIN

La Folia.

Variations sérieuses.

Edited and fingered by
Leopold Lichtenberg.

Violin.

A. CORELLI.

Adagio.

espressivo

p

pp espress.

espress.

cresc.

Allegretto.

f

p point

dolce

cresc.

f

Violin.

un poco più lento
ten. *ten.* *ten.* *ten.* *ten.*
mf

ten. *ten.* *ten.* *ten.*
ten. *ten.* *ten.* *ten.*

ten. *ten.* *ten.* *f*

f largamente

largamente

f *poco rall.*

Andante.
sosten. espressivo *p*

p *sosten. cresc.* *p*

Violin.

5

a tempo

cresc. *poco rall.* *dim.* *p espressivo* *p* *dim.* *poco rall.*

dolce *D* *G* *A* *D* *G* *D* *dim.*

Allegro.

p ben marcato

cresc. *a tempo* *poco rall.*

Allegro moderato.

ten. *f ten. risoluto* *ten.*

ten. *ten.* *dim.* *pos.*

f poco rall.

Violin.

Adagio.
p *espressivo*

cresc.

Allegro moderato.
f *p* *espressivo*

dolce. *dimin.*

p *4* *0* *0* *0* *0* *0* *1* *1*

3 *poco rall.* *Cadenza* *3* *f* *a tempo* *dimin.*

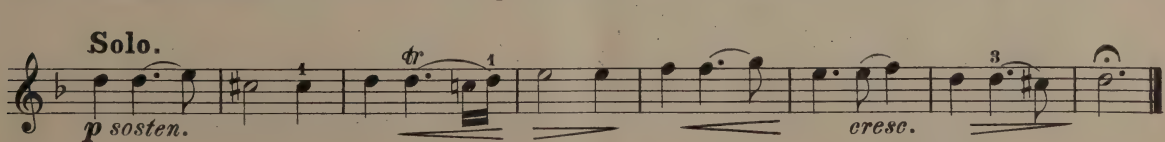
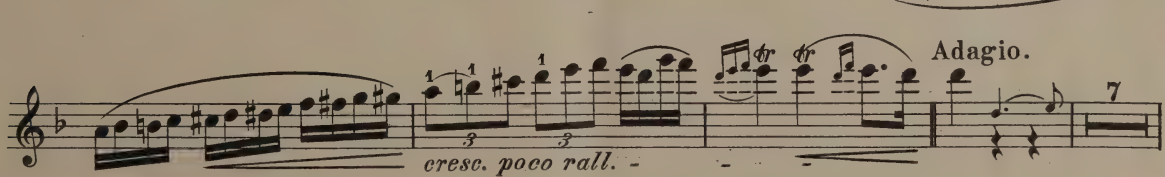
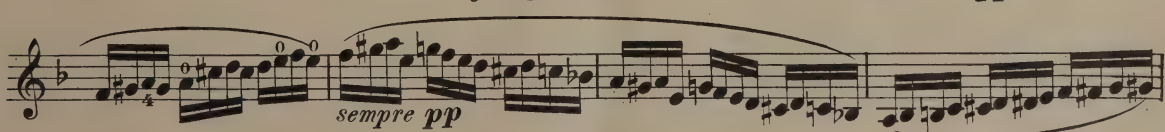
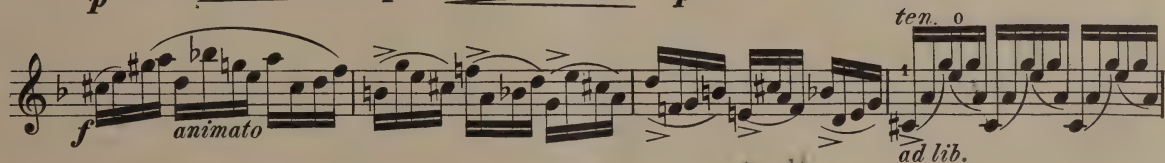
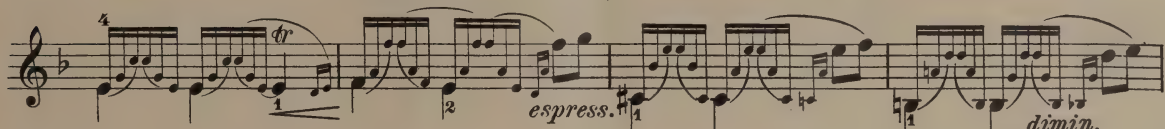
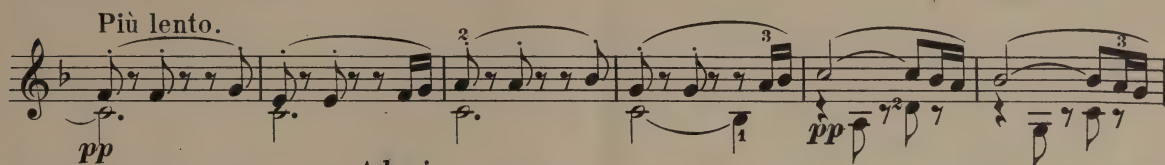
3 *leggero* *p* *animato* *cresc.*

f *ten.* *ten.* *pp* *A & tr.* *dolce.* *f*

tr *tr* *tr* *tr* *tr* *tr* *cresc.*

Violin.

7



Compositions by the Old Masters

Arranged and Edited for Violin and Piano by Famous Artists

Pieces by Old Masters

Arr. by **WILLY BURMESTER**

The works of the old French, German and Italian masters are in many cases inaccessible, because written in the old clefs and provided with figured bass accompaniments. In these arrangements Mr. Burmester has put within the reach of violinists beautiful music, new because unknown; and he has transcribed his selections with a true appreciation of the originals, written for clavecin, viola d'amour or hammer clavier.

BACH	La Complaisante	.40
COUPERIN	Le Bavolet flottant	.40
RAMEAU	Gavotte	.40
MARTINI	Gavotte	.40
MOZART	Menuett in D, No.1	.40
HÄNDEL	Menuett	.40
BEETHOVEN	Menuett in E \flat , No. 1.	.40
HÄNDEL	Arioso	.40
BACH	Gavotte	.60
BACH	Air on the G String	.40
HAYDN	Menuett	.40
BEETHOVEN	Menuett in G, No. 2	.40
MOZART	Menuett in E \flat , No. 2	.40
PERGOLESI	Aria (Siciliana)	.40
LOEILLET	Menuett	.40
DITTERSDORF	German Dance	.40
MATTHESON	Air on the G String	.40
BACH	Menuett	.40
HÄNDEL	Bourrée	.40
RAMEAU	Rigaudon	.40
MOZART	German Dance	.40
KUHLAU	Menuett	.40
LULLY	Gavotte	.40
GLUCK	Menuett	.40
HÄNDEL	Prelude	.40
GOSSEC	Gavotte	.40
GRAZIOLI	Menuett	.40
GOSSEC	Tambourine	.50
HÄNDEL	Minuet in Thirds	.50
HÄNDEL	Gigue	.40

Published complete in five volumes

Price \$1.00 *net* each

Succès Classiques

Arr. by **MISCHA ELMAN**

Of these arrangements it is enough to say that they have been made by Mr. Elman for use on his own recital programmes: their musical effectiveness is assured. The compositions are practically all of the *rococo* period,—the picturesque 18th century.

GOSSEC	Gavotte en Ré
VERACINI	Giga all' antico
TARTINI	Allegro animosamente
GLUCK	Air de Ballet
LULLY	Gavotte en Rondeau
D'AUVERGNE	Allegro appassionato
MASCITTI	Allemanda
CORELLI	Sarabanda e Giga
LOLLI	Adagio e Allegro
MOURET	Deux Bourrées
LECLAIR	Gigue
ROUSSEAU	Deux Menuets
HELLENDAAAL	Gavotte en Ré-Mineur
GIARDINI	Gigue
GIARDINI	Musette
SAMMARTINI	Canto amoroso

Each 50c.

The Classic Masters

Arr. by **SAM FRANKO**

These arrangements of music of 150 years ago add to the repertory of the violin pieces delightfully piquant and playable. They consist of dainty dances, airs and ballet-numbers written by the greatest masters of a former generation and are every bit as fascinating in this twentieth century as they were in the seventeenth.

GRÉTRY	Entr'acte	.60
GRÉTRY	Danse légère (from "Panurge")	.75
GRÉTRY	Gavotte in D min.	.50
HASSE	Tambourin (from the Opera "Piramo e Tisbe")	.75
SACCHINI	Air de Dardanus	.60
SACCHINI	Gavotte de Renaud	.60
VIOTTI	Andante sostenuto (from the Concerto No. 28 in A min.)	.60
MOZART	Gavotte (from "Les petits riens")	.75
MOZART	Pantomine (from "Les petits riens")	.75

Old English Composers

Arr. by **ALFRED MOFFAT**

This group of ten arrangements from the figured basses of olden manuscripts covers a period extending from 1670 to 1786, and comprises some of the most characteristic pieces written by the 17th and 18th century English composers of fiddle music. The numbers selected show much variety of form, style, and interest in the handling of their pleasing themes.

COLLETT	Largo cantabile	.50
DUBOURG	Jigg and Menuet	.60
ECCLES	Adagio and Corrente	.60
FREAKE	Intermedio	.50
JACKSON	Tambourin	.60
JONES	Corrente	.60
OSWALD	Lento affettuoso and Giga	.60
RAVENS CROFT	Two Hornpipes a l'Inglese	.50
STANLEY	Gavot and Menuet	.60
VALENTINE	Allegro vivace	.60

Complete in one volume

(SCHIRMER'S LIBRARY, Vol. 1088)

Price \$1.50

Old Masters of the Violin

Arr. by **ALFRED MOFFAT**

The arranger of these pieces, Alfred Moffat, has here collected music that illustrates well the clarity of melodic outline and fine sonority which characterize the music of the period in which they were composed. Old in point of time they are ever fresh and inspiring.

SENAILLÉ	Sarabande et Gigue	.75
LOEILLET	Air et Allegro Vivamente	.60
CORELLI	Sarabanda et Corrente	.60
ARNE	Gavotta	.60
PORPORA	Branle	.60
GIARDINI	La Chasse	.75
MASCITTI	Preludio et Corrente	.75

G. SCHIRMER : NEW YORK
BOSTON : THE BOSTON MUSIC CO.

VALUABLE STUDY WORKS

FOR THE

VIOLIN

HENRY SCHRADIECK. The First Position. An elementary instruction-book, *net*, \$1.25

This course is remarkable for its thoroughness and for the careful forethought with which each step in advance is prepared by what has preceded it.

AUGUST WILHELMJ. Exercises in Thirds, 1.50

EDWARD HFRRMANN. Twenty-five Violin Études for the Systematic Study of Double-stops. First Book (1-15), Easy Studies. Second Book (16-25), Advanced Studies. Each Book, 1.25

The student who has completed these two books has mastered most that is to be mastered in double-stopping.

EDUARD KELLER and OTTO K. SCHILL. School of Virtuosity. Two Hundred and Seventy-five Studies for the Violin. For the Development of Technique to Artistic Perfection, with Especial Reference to the Playing of Double-stops.

In Five Books: Book I, Key or Guide, indispensable to the use of these studies, containing preface, remarks, requirements, explanation of the system, plan, and arrangement, table of contents, table of the models, etc., *net*, \$1.00. Book II, Studies Nos. 1-50, *net*, \$1.50. Book III, Studies Nos. 51-117, *net*, \$1.50. Book IV, Studies Nos. 118-200, *net*, \$1.50. Book V, Studies Nos. 201-275, *net*, \$1.50.

LEOPOLD LICHTENBERG. Scale-Studies for the Violin, 1.25
The work contains, in the most useful form, all that serious students need to know in the practice of scales.

GEORGE LEHMANN. True Principles of the Art of Violin-Playing, *net*, 1.00
A most valuable and original treatise. The vital principles of violin study are pointed out, and it is shown how technical difficulties may be reduced to their simplest form and overcome by really systematic methods.

EUGENE GRUENBERG. The Violinist's Manual, *net*, .75
A progressive classification of technical material, études, solo pieces, and the most important chamber music.

CARL COURVOISIER. The Technics of Violin-Playing. Translated by H. E. Krehbiel, *net*, .75
An interesting treatise that says all there is to be said on the theoretical side of violin-playing.

GEORGE LEHMANN. Twenty-five Pieces in the First Position for Young Violinists, *net*, 1.00
The pieces are all within the capacity of a beginner and afford great variety, both musically and technically.

NEW YORK: G. SCHIRMER
THE BOSTON MUSIC COMPANY

VIOLIN MUSIC

SELECTED FROM

Schirmer's Library of Musical Classics

The numbers marked (*) contain a portrait and biographical sketch of the composer.

(A descriptive catalogue, giving list of contents of each volume, is to be had on application.)

VOL.	VIOLIN SOLO.	PRICE
43/49.	ALARD, D. Op. 10. Ten melodious studies, with acc. of a second violin in score. (Lichtenberg.) 2 books, each.....	\$ 50
221.	BACH, J. S. Six sonatas. (E. Herrmann).....	1 00
	BLUMENSTENGEL, A. Scale- and arpeggio-studies. 2 vols.: 603. Vol. I. In the first position.....	50
604.	Vol. II. In the first three positions.....	50
744/745.	BÖHMER, C. Op. 54. Seventy-five studies in intonation. (Schill.) 2 books, each.....	75
932.	CASORTI, A. Op. 50. The technics of bowing. (Mittell) ..	75
602.	DANCLA, C. Op. 68. Fifteen studies, with a second violin in score.....	60
626.	— Op. 73. Twenty brilliant and characteristic études.....	60
219.	— Op. 74. School of mechanism. 50 daily exercises.....	50
328.	DONT, J. Op. 37. Twenty-four exercises. (Preparatory to the studies of R. Kreutzer and P. Rode).....	50
429.	— Op. 38. Twenty progressive exercises, with a second violin in score.....	65
*298.	FIORILLO, F. Thirty-six studies or caprices. (Schradieck) 50	
920.	GAVINIÉS, P. Twenty-four studies. (Lichtenberg).....	50
	HERMANN, FR. Op. 20. One hundred violin-studies for beginners. (Mittell): 952. Part the first. For the beginning of tuition. 50 exercises, with acc. of a second violin in score.....	75
953.	Part the second. For the development of finger- and bow-technics.....	75
742/743.	— Violin-school. 2 vols., each.....	75
	HOFMANN, R. Op. 25. The first studies for the violin in the first position. 3 books: 863. Book I. The beginner.....	60
864.	Book II. The progressive pupil.....	60
865.	Book III. The more advanced student.....	60
634/636.	— Op. 51. Twenty-four studies. (Continuation of Op. 25.) 3 books, each.....	65
687/698.	— Op. 66. Twenty-two studies for the use of advanced players. 2 books, each.....	75
520.	HOHMANN, C. H. Practical method for the violin.....	1 50
561/565.	— The same in 5 books, each.....	50
842.	HRIMALY, J. Ten scale-studies.....	1 00
750.	KAYSER, H. E. Op. 20. Thirty-six elementary and progressive studies.....	75
306/308.	— The same in 3 books, each.....	40
513.	— Op. 44. Fifty short exercises.....	50
867.	— Op. 67. Study of the positions.....	75
*230.	KREUTZER, R. Forty-two studies or caprices.....	50
937.	KROSS, E. Op. 40. The art of bowing.....	1 00
	MAZAS, F. Op. 36. Seventy-five melodious and progressive studies. 3 books: 487. Book I. Thirty special studies.....	50
498.	Book II. Twenty-seven brilliant studies.....	50
499.	Book III. Eighteen artist's studies.....	50
449.	RIES, H. Op. 28. Thirty elementary studies.....	60
*281.	RODE, P. Twenty-four caprices (studies) in the 24 major and minor keys. (David).....	50
759.	ROVELLI, P. Op. 3 and 5. Twelve caprices. (Lichtenberg) 50	
109/110.	SCHOEN, M. Op. 22. First steps in practical violin-playing. 3 books, each.....	50
108.	— Op. 32. A-B-C of violin-playing.....	50

VOL.	VIOLIN SOLO	PRICE
364.	SCHRADIECK, H. Scale-studies.....	50
	— School of violin technics. 3 sections: 515. Section I. Promoting dexterity.....	60
516.	Section II. Double-stops.....	40
517.	Section III. Modes of bowing.....	50
396/397.	SCHUBERT, L. Op. 50. Violin method. 2 vols., each.....	75
	ŠEVČÍK, O. Op. 1. School of violin technics. 4 parts: 844. Part I. Exercises in the first position.....	1 50
845.	Part II. Exercises in the second to seventh positions.....	1 50
846.	Part III. Shifting (changing the position).....	1 00
847.	Part IV. Exercises in double-stops.....	1 50
848.	— Op. 3. Shifting and preparatory scale studies.....	75
849.	— Op. 9. Preparatory exercises in double-stopping.....	75
	SITT, H. Op. 32. Études. 3 books: 871. Book I. Twenty études in the first position.....	75
872.	Book II. Twenty études in the second, third, fourth, and fifth positions.....	75
873.	Book III. Twenty études with change of position.....	75
922.	TARTINI, G. The art of bowing. 50 variations on a gavotte by Corelli. (Lichtenberg).....	50
*184/185.	WIENIAWSKI, H. Op. 13. Eight études—caprices, with a second violin in score. (Lichtenberg.) 2 books, each..	1 00
888/889.	WOHLFAHRT, F. Op. 45. Sixty studies. 2 vols., each..	75
926.	— Op. 54. Forty elementary exercises.....	75
	— Op. 74. Fifty easy, melodious studies in progr. order, 2 vols.: 927. Vol. I. First position.....	50
928.	Vol. II. Third position.....	50

TWO VIOLINS

43/49.	ALARD, D. Op. 10. Ten melodious studies, with acc. of a second violin in score. (Lichtenberg.) 2 books, each....	50
946.	BÉRIOT, CH. de. Op. 57. Twelve short, easy duos. (Hermann—Mittell).....	40
602.	DANCLA, C. Op. 68. Fifteen studies, with a second violin in score.....	60
429.	DONT, J. Op. 38. Twenty progressive exercises, with a second violin in score.....	65
	HERMANN, FR. Op. 20. One hundred violin studies for beginners (Mittell): 952. Part the first. For the beginning of tuition. 50 exercises, with acc. of a second violin in score.....	75
868.	KAYSER, H. E. Op. 67. Study of the positions, with acc. of a second violin, <i>ad lib.</i>	1 25
881/882.	MAZAS, F. Op. 38. Twelve little duets. (Schradieck.) 2 books, each.....	50
383/384.	— Op. 39. Six duets. (Schradieck.) 2 books, each.....	50
446/447.	— Op. 70. Twelve little duets. (Schradieck.) 3 books, each.	50
397.	PLEYEL, I. Op. 8. Six little duets.....	50
298.	— Op. 48. Six little duets.....	50
448.	— Op. 59. Six little duets.....	50
520.	VIOTTI, G. B. Op. 2. Three duets (B \flat , G \sharp , A, E).....	60
519.	— Op. 20. Six duets (B \flat , C, G, D, A \sharp , D \sharp).....	60
518.	— Op. 29. Three duets (D, A, C \sharp).....	60
*184/185.	WIENIAWSKI, H. Op. 18. Eight études—caprices, with a second violin in score. (Lichtenberg.) 2 books, each..	1 00

STRING QUARTETS

263/264.	STRING QUARTET ALBUM. Seventeen celebrated pieces, arr. for 2 violins, viola, and 'cello, by Eugen Grünberg. 2 vols., each.....	1 00
----------	---	------